

THE WEEK OF OPERA.

**Metropolitan Opera House.**  
**MONDAY, 8:15 P. M.**—"Rigoletto," Mme. Barrientos; Messrs. Caruso, De Luca and Rothier.  
**TUESDAY, 1 P. M.**—"Parsifal," Mme. Kurt; Messrs. Ullrich, Braun, Whitehill and Goritz.  
**WEDNESDAY, 8:15 P. M.**—"Madama Butterfly," Mme. Farrar; Messrs. Botta and De Luca.  
**THURSDAY, 1:30 P. M.**—"Goetterdaemmerung," Mmes. Kurt, Homer and Heinrich; Messrs. Ullrich, Braun, Whitehill and Goritz.  
**THURSDAY, 8:15 P. M.**—"Lucia di Lammermoor," Mme. Barrientos; Messrs. Martinelli, Amato and Rothier.  
**FRIDAY, 8 P. M.**—"Carmen," Mmes. Farrar and Mason; Messrs. Caruso, Amato and Rothier.  
**SATURDAY, 2 P. M.**—"Lohengrin," Mmes. Galski and Homer; Messrs. Sembach, Weil and Braun.  
**SATURDAY, 8:15 P. M.**—"Cavalleria Rusticana," Mmes. Zarska and Perini; Messrs. Botta and De Luca, "Goyescas," Mmes. Fitzu and Perini; Messrs. Martinelli and De Luca.

By W. J. HENDERSON.

THE musical season has about ten weeks to run. It should interest observers of the industry of entertaining human beings with creations of total art to know that in spite of the apparent plethora of performers and entertainers who have sought the favor of New York audiences in the course of the winter there have not been more recitals than there were last season.

The following list will show the reader what and how many pianists, violinists and song recital givers have been heard. It does not, of course, make note of the number of entertainments given by each. Some have been heard more than once and some are to be heard again later in the season:

**Pianists.**—Leopold Godowsky, Maria Milnowsky, Harry Campbell, Ebel Liska, Maurice Strakosky, Louis Lefebvre, Percy Grainger, Ossip Gabrilowitsch, Vladimir Gilels, Guleman Novak, Charles MacMichael, Mrs. Bloch-Zeissler, Ernest Schelling, Winifred Christie, John Powell, George Copeland, Max Landow, Louis Cornell, Marie Grunwaldt, Victor Wittgenstein, Arthur Schnitzler, Katherine Jackson, Charles Cooper, Ernest Hutchinson, Leo Ornstein, Ignace Paderewski, Xavier Dmiraris, Ignace Paderewski, Alvin Karpis, Ignace Paderewski, Alvin Karpis, Ignace Paderewski, Alvin Karpis.

**Song Recitalists.**—John Barnes Wells, David Dobson, Carlotta Crum, Louis Traverso, Vernon d'Armelie, May Peterson, Marcia Van Dresser, Arthur Herschmann, Clara Gabriellowitsch, John Mack, Emilio de Castilho, Guy Romain, Francis Alda, Pauline Gault, Albert Janowski, Evan Williams, Caroline Hudson-Alexander, Elizabeth Gutman, Mary Jordan, Herbert Witherspoon, Christine Miller, Louis Traverso, Craig Campbell, Seymour Bulkin, Helene Meyn, Willy de Sadler, Carrie Bridwell, Francis Rogers, Katherine Brown, Julia Culp, Ruth Townsend, Adèle Krueger, Cecil Fanning, Anne Arkadij, Sophie Braslan, Anna Fritz, Olive Fremstad, George Harris, Jenny Duffa, Maurice Strakosky, Guy Romain, Gonnell, Madeleine d'Espey, Marian Clark, Julia Hill, Gertrude Hale.

There should be food for thought in this record. In the first place, it may be noted with pleasure that the general average of excellence is remarkably high. The pianists, for example, include an exceptionally large number of interpreters of the highest quality. It is indeed gratifying that music lovers have opportunities to hear so many really great artists in the course of one season. The explanation of this is because of the war was long ago shown to be fallacious.

All the best artists in these lists have been heard here when there was no war. Perhaps not so many of them are here at one time; but they do come. We have to thank the war chiefly for the presence of the inferior performers and singers who cannot find anything to do elsewhere and who fondly hope that the stories so industriously circulated in Europe that the Americans are a set of money grubbing pigs without culture or artistic discrimination may be true and that they can delude us into supposing that they are here to give us a reprieve from the war.

There is also another reflection. Where are all the rest? How many hopeful young persons are studying piano in this country and looking forward to the day when they shall face audiences crowding Carnegie Hall? How many are studying violin and interpretation in the fond expectation of rivaling Schumann-Heink and Alma Gluck in their continent-wide success?

This is something that a number of very good women and some few good men in this city should ponder very deeply. Almost all of the embryonic geniuses are so pitifully poor that they cannot get enough to eat, let alone pay for instruction. The war has stopped them.

In all these cases the good women stand in and become fury godmothers. Suddenly dragged from the blackest depths of poverty, some of these promising children, together with mother and sisters, are sent from their little country towns to New York, or even to Europe. Many of these good women and labor under the delusion that the rudiments of music cannot be taught in this country, so they hurry children off to study with some one like the late Leschetizky only to find that the master will not take the pupil so unready, but puts him under an assistant for a year or two.

This is only one phase. Here's another. The young singer, for example, goes abroad to study and perhaps gets an engagement in a small Italian theatre. She achieves an instant and even brilliant success. The newspaper comments are such that her friends expect to hear another Melba or Lehmann. Then comes the reaction. History is obtained. History promptly repeats itself. And then comes the reaction again.

The next step is to get an engagement in a small Italian theatre. The whole business is repeated in another city. There are singers who have been doing this sort of thing for half a dozen years in Italy and are likely to keep on doing it for half a dozen more. They get engagements in Bo-

logna, Brescia, Palermo, and even Naples, and in every one they have brilliant success and are not engaged to remain as permanent members of the company.

What becomes of the dazzling young prima donna who accepts an engagement at the Metropolitan? This refers to the young American who has been discovered by some local singer or teacher and educated to be the new Sembrich or Destinn. Can any one point out one of them on the Metropolitan Opera stage at the present moment?

The American singers who began with prominent positions in the company have occupied the same ones since their debuts; they are today precisely where they were at the start. The others, such as Mme. Homer and Mr. Martin, had their positions in Europe and were engaged because of records made over there.

The whole profession of music is overstocked. Only the most extraordinary gifts and untiring industry can reach the top. And it is a profession which knows no middle class. It is top or bottom. You are in the front rank or the ambulance. Good women who are contemplating the education of musical talents ought to tremble in their shoes at the prodigious responsibility which they are confronting.

The performance of Debussy's "La Mer" by the Boston Symphony Orchestra on Thursday evening induced Philip Hale, the writer of the programme notes, to quote W. E. Henley on the discovery of the ocean by Byron, who took it into his confidence and opened his soul to it. There is much description too in Byron, but much higher than Bryant's on line, "Old ocean's gray and melancholy waste."

Mr. Hale quotes from the excellent programme notes of the Chicago Orchestra, written by the distinguished critic Felix Borowski, a list of works composed with the ocean as the subject or suggestion. Mr. Hale finds the list incomplete and adds some works. Neither he nor Mr. Borowski recalled Niccolò's remarkable poem "Das Meer."

The lists were confined to purely orchestral works; but even this could have properly included the greatest ocean composition of all, the overture to "The Flying Dutchman." For while the music discourses of more than the sea, its foundation is the great deep and the might of its tumult. No music has ever painted this with more splendor and eloquence than the wild rush of Wagner's description.

The composer of "Tristan and Isolde" found other moods of the sea to voice, for he presents us not only with an idealized chanty in the first act, but in the introduction to the third which sings the loneliness of an empty sea under a heart wrenching sunset. Wagner had made a stormy voyage on a sailing vessel, and that is an experience which brings a man to a closer communion with the sea than even a winter crossing in the North Atlantic when made in a steel leviathan of iron.

Those who go down to the sea in ships go much further when the sea is not over fifteen or eighteen feet from the water than when it is thirty or forty. Shouldering the billows aside with the driving power of triple screws gives one a confidence of victory which is quite absent when the ship is reeling and staggering through them under a "three reefed miter" with the thumb brailed up. Wagner never had conceived the tremendous parts of the "Flying Dutchman" overture if instead of sailing for London from Pillau in a wind-jammer he had come from Petrograd in the Czarevitch's Alexei (electric lights, stewardesses, etc.).

Doubtless to most people who give attention to the doings of the musical world the important incident of the past week was the return of Geraldine Farrar to the Metropolitan Opera House. They must have been astonished at the want of enthusiasm with which the Monday night audience greeted her. There is no definite reason to be assigned for the cool and critical attitude of the assembly. Some of those who discerned the subject between the lines and inclined to believe that opera-goers wondered whether her art would show benefit or deterioration from her experience as a moving picture actress.

But there was no ground for expecting the disclosure of alterations caused by this new industry. Acting in opera has to conform itself to the music to such an extent that it lacks precisely that freedom which is a feature of moving picture interpretation. Naturally the incursion into the realm of the photo play could not touch Mme. Farrar's singing.

The fact that there was nothing to show that she had been influenced by her experiences as a flickering star or a fluttering bride. She was just the same Toaca as she had been before she performed in front of the camera or was married. When it came to singing, the story was very different. The orchestra will be heard singing in "Tosca," however, was better than that had been in the latter part of the previous season. Her voice, which is one of great natural beauty, was in excellent condition, and she sang with much smoothness. Her acting, however, was better delivered than it usually is.

Her acting has suffered from over-praise. It has individuality of style. It is an expression of her personality, as all good acting must be. And that personality has always been somewhat addicted to whims and fancies. Her acting, sometimes, is a little far from the verge of extremes, and again it leans toward mere movement for the sake of movement. There have been roles in which she created a poetic atmosphere, as in "Koenigskinder"; but in her "Tosca" there is a decided lack of that



MARCELLA CRAFT, SONG RECITAL, AEOLIAN HALL FRIDAY AFTERNOON FEB. 25

LOUISE HOMER, WHO HAS RETURNED TO THE OPERA

HELEN WARREN OF THE OPERA

regal character which one expects from the large hearted Roman singer. However, Mme. Farrar is an interesting subject for comment, and for that reason, if for no other, the chronicles of musical activities must be glad to see her back on the operatic stage. Also most of them probably wish that she would not break the rules of the Metropolitan and make speeches. Her oratory is unpardonably bad, and is a wholly unnecessary evil.

METROPOLITAN OPERA HOUSE.

"Rigoletto," with Mme. Barrientos and Messrs. Caruso and De Luca, will begin the season's last six weeks of opera at the Metropolitan to-morrow evening. Others in the cast will be Mmes. Ezzner and Matfeld, and Messrs. Rothier, Rossi, Bada, Begue and Heschlagian. Mr. Polacco will conduct.

"Parsifal," beginning at 1 o'clock, will be sung on Washington's Birthday (Tuesday afternoon) by Mmes. Kurt, Braslan, Sparks, Mason, Matfeld, Garrison, Cox and Curtis and Messrs. Ullrich, Weiss, Braun, Goritz, Ruysdale, Reiss, Schlegel, Bloch and Bayer. Mr. Bodanzky will conduct.

Other operas of the week will be as follows: "Madama Butterfly" on Wednesday evening with Mme. Farrar, Formia and Egner, and Messrs. Botta, De Luca, Begue, Heschlagian, Audisio and Bada. Mr. Polacco will conduct.

"Goetterdaemmerung" (the last of the Ring Cycle matinees), beginning at 1:30 o'clock on Thursday, with Mmes. Kurt, Homer and Heinrich, and Messrs. Ullrich, Weiss, Braun, Goritz, Ruysdale, Reiss, Schlegel, Bloch and Bayer. Mr. Bodanzky will conduct.

"Lucia di Lammermoor" Thursday evening with Mmes. Barrientos and Braslan and Messrs. Martinelli, Amato, Rothier, Bada and Leenhart. Miss Galski will conduct. Mr. Polacco will conduct.

"Carmen" Friday evening with Mmes. Farrar, Mason, Sparks and Braslan and Messrs. Caruso, Amato, Rothier, Bada and Leenhart. Miss Galski will conduct. Mr. Polacco will conduct.

"Lohengrin" at the Saturday matinee with Mmes. Galski, Homer, Cox and Van Dyck and Messrs. Sembach, Weil, Braun, Middleton and Bayer. Mr. Bodanzky will conduct.

"Cavalleria Rusticana" and "Goyescas" as a double bill at popular prices on Saturday evening. The former opera with Mmes. Zarska, Perini and Matfeld and Messrs. Botta and De Luca, "Goyescas" with Mmes. Fitzu and Perini and Messrs. Martinelli and De Luca. Miss Galski and Mr. Bodanzky will conduct both operas.

As to-night's concert Pablo Casals, the Spanish cellist, will play Dvorak's cello concerto in B minor and Grieg's "Melod" and "Spanish Serenade." Anna Fitzu and Julia Botta will sing the duet from "La Boheme." Miss Fitzu will sing "La Boheme" and Mr. Botta will sing "La Boheme." The orchestra under the direction of Richard Hageman will play the "Hienzi" overture, Liszt's "Hungarian Rhapsody" No. 1, and Johann Strauss's waltz, "On the Beautiful Blue Danube."

CONCERTS, RECITALS, NOTES OF MUSIC.

The Philharmonic Society will present a Beethoven-Wagner-Liszt programme this afternoon at Carnegie Hall.

Thursday evening and Friday afternoon Ernest Schelling will be the soloist with the Philharmonic Society. He will play Chopin's "Symphonie" variations and Ignace Paderewski's Polish fantasy. The chief orchestral offering will be Gustav Mahler's symphony No. 4 in G major, with May Peterson in the soprano solo which the last movement requires. The two other orchestral numbers are Mendelssohn's overture "Ruy Blas" and Richard Strauss's "Till Eulenspiegel's Merry Pranks."

Saturday afternoon, February 26, the second and last young people's concert of the season of the Philharmonic Society will be given in Aeolian Hall. Percy Grainger will play two groups of piano solos especially suited to the taste of youth and Grieg's concerto in B minor with orchestra. The orchestra will play Dukas's scherzo "The Sorcerer's Apprentice."

Sunday afternoon, February 27, Pablo Casals, the Spanish cellist, will play Dvorak's cello concerto in B minor and Grieg's "Melod" and "Spanish Serenade." Anna Fitzu and Julia Botta will sing the duet from "La Boheme." Miss Fitzu will sing "La Boheme" and Mr. Botta will sing "La Boheme." The orchestra under the direction of Richard Hageman will play the "Hienzi" overture, Liszt's "Hungarian Rhapsody" No. 1, and Johann Strauss's waltz, "On the Beautiful Blue Danube."

MUSIC TEACHERS AND PUPILS

Any Grant's next opera recital in her Sunday series will be "Tristan and Isolde" on February 27 at 3:30 o'clock in her studio, at 78 West Fifth-street.

The pupils of James Bulsam, M. A., M. B., who has studios at 619 West 135th street, Manhattan, and 916 South-eighth street, Brooklyn, will give a piano recital next Saturday night at the Waldorf-Astoria. Those who take part will include Miss Mollie Cutler, Miss Lila Wilson Moore, Miss E. Ruth Schiff, Miss Charles G. Smith, Miss Beatrice G. Weller and Mrs. P. Smith-Withers.

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**CONCERTS OF THE WEEK.**  
**SUNDAY**—Philharmonic Society, Carnegie Hall, 3 P. M. Clarence Bird, pianist, Aeolian Hall, 3 P. M. Opera concert, Metropolitan Opera House, 8:30 P. M.  
**MONDAY**—Oscar Seagle, song recital, Carnegie Hall, 3 P. M. John Powell, pianoforte recital, Aeolian Hall, 8:15 P. M. Tsingtau Symphony Orchestra, Carnegie Hall, 8:15 P. M. Jacques Kasser, violin recital, Aeolian Hall, 8:15 P. M.  
**TUESDAY**—Karl Joern, tenor, Aeolian Hall, 3 P. M. Enrique Granados, pianoforte recital, assisted by Anna Fitzu, soprano, Aeolian Hall, 8:15 P. M. Reinald Werrenrath, song recital, auditorium of New York University, 8:15 P. M.  
**WEDNESDAY**—Sybil Vane, soprano, Aeolian Hall, 3:30 P. M. Winifred Christie, pianoforte recital, Punch and Judy Theatre, 3 P. M.  
**THURSDAY**—Philharmonic Society, Carnegie Hall, 8:15 P. M. Ossip Gabrilowitsch, pianoforte recital, Aeolian Hall, 3 P. M. Leopold Godowsky, pianoforte recital, benefit of American College for Girls at Constantinople, Aeolian Hall, 8:15 P. M.  
**FRIDAY**—Philharmonic Society, Carnegie Hall, 2:30 P. M. Marcella Craft, soprano, Aeolian Hall, 3 P. M. Reginald Sweet, lecture music recital, Princess Theatre, 3 P. M. Alois Trnka, violin recital, Aeolian Hall, 8:15 P. M. Yala Glee Club concert, Carnegie Hall, 8:30 P. M. Morning musicale, Hotel Biltmore, 11 A. M.  
**SATURDAY**—Symphony Concert for Young People, Carnegie Hall, 2:30 P. M. Philharmonic Society, Concert for Young People, Aeolian Hall, 3 P. M. Minneapolis Symphony Orchestra, Carnegie Hall, 8:15 P. M. Alberto Bachmann, violinist, Rumford Hall, 3 P. M.

THE SYMPHONY SOCIETY

WALTER DAMROSCH, Conductor

Important Announcement

The demand for seats has been so enormous for the concert of MARCH 4th, that the Management takes pleasure in announcing a Public Rehearsal will be given at CARNEGIE HALL—THURSDAY AFT., MARCH 2, at 3

with

PADEREWSKI

Program includes ELGAR'S SYMPHONIC POEM "POLONIA"

The program for March 3rd will be repeated on March 4th.

Seats \$1 to \$2.50. Box \$15 to \$18. Box Office, Carnegie Hall.

**SUNDAY AFT., FEB. 27, at 3.**

**ORCHESTRAL CHAMBER MUSIC**

1. Kammer-symphonie, Schoenberg

2. Fugue for Violin and Orchestra, Schumann

3. Solo for Violoncello with Orchestra, Beethoven

4. Serenade in A, Schumann

5. Serenade for Violin, Violoncello, and Piano, Schumann

6. Serenade for Violin, Violoncello, and Piano, Schumann

7. Serenade for Violin, Violoncello, and Piano, Schumann

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